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William Leguier Esq^r -
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21

1821
May 18
Locht.

A CATALOGUE
OF
THE VERY VALUABLE AND HIGHLY IMPORTANT COLLECTION
OF
ANCIENT AND MODERN
PICTURES,
OF THE
DOWAGER MARCHIONESS OF THOMOND,
DECEASED:

COMPRISING, BESIDES VARIOUS SPECIMENS OF SOME OF THE GREATEST MASTERS
IN THE
Italian, French, Flemish and Dutch Schools,
A CONSIDERABLE NUMBER OF THE FINEST WORKS
OF THE LATE
SIR JOSHUA REYNOLDS,

PARTICULARLY
ELEVEN COMPARTMENTS OF THOSE GRAND PRODUCTIONS OF HIS PENCIL,
THE ORIGINAL DESIGNS

FOR THE WINDOW OF NEW COLLEGE, OXFORD;
The very noble Portrait of the Admiral Lord RODNEY; a Ditto of the late Duchess of MARLBOROUGH;

AND
PORTRAITS OF SIR JOSHUA, BY HIMSELF;

ALSO,
SEVERAL HISTORICAL AND FANCY SUBJECTS,

Which have been known and admired throughout Europe, by the Engravings made from them;
A CAPITAL BUST,
ORIGINAL PORTRAIT OF SIR J. REYNOLDS BY AN ITALIAN ARTIST; AND SOME FINE BRONZES.

WHICH WILL BE SOLD BY AUCTION,
BY MR. CHRISTIE,
AT HIS GREAT ROOM, FALL MALL,
On FRIDAY, MAY 18, 1821, AND FOLLOWING DAY,
AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRECEDING THE SALE, AND CATALOGUES HAD.

ILAP05-D14458

Conditions of Sale.

- I. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders the Lot so in dispute shall be immediately put up again and re-sold.
- II. No Person to advance less than 1s.—Above Five Pounds, 2s. 6d. and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, in part of payment of the Purchase Money, *if required*, in default of which the Lot or Lots so purchased, to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within Two Days from the Sale.
- V. TO PREVENT INACCURACY IN DELIVERY, AND INCONVENIENCE IN THE SETTLEMENT OF THE PURCHASES, NO LOT CAN, ON ANY ACCOUNT, BE REMOVED DURING THE TIME OF SALE; AND THE MONEY MUST ABSOLUTELY BE PAID ON THE DELIVERY.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale; and the deficiency (if any) attending such Re-sale, shall be made good by the Defaulter at this Sale.

A

CATALOGUE OF PICTURES, &c.

First Day's Sale,

FRIDAY, MAY the 18th, 1821,

AT ONE O'CLOCK PRECISELY.

PICTURES.

| | | | |
|---------|-----------------------|----|---|
| 3.3.0 | De Witt | 1 | T HE Finding of Moses; small |
| 2.5.0 | Weenix. | 2 | A small upright Landscape, with Huntsmen |
| 2.2.0 | S. Rosa | 3 | Head of an Apostle |
| 2.5.0 | Verelst | 4 | A group of Flowers |
| 8.0.0 | ————— | 5 | The Admission of Pyche, into Heaven (a print coloured) after Raphael |
| 5.5.0 | Ditto | 6 | Head of St. Peter |
| 2.15.0 | Ditto | 7 | Study for a Landscape, and Dancing Figures: from Milton's Allegro |
| 6.10.0 | Ditto | 8 | A Prophet |
| 13.13.0 | Ditto | 9 | Portrait of H. R. H. the late Duke of Gloucester |
| 3.19.6 | V. Dyck | 10 | Study of an Old Head |
| 2.2.6 | ————— | 11 | Portrait of Dr. Samuel Johnson from the original by Sir J. Reynolds, at Knowle in Kent |
| 17.6 | Sir J. Reynolds. | 12 | Portrait of Mrs. Hartley the Actress, as Jane Shore |
| 10.0 | V. Dyck | 13 | Portrait of Clara Eugenia |
| 1.0 | Lotens | 14 | A Romantic View of Alpine Scenery, with Figures crossing a Bridge thrown over a Ravine |

8. 5

| | | | |
|------------------|-----------------------|---|---|
| 33.12.0 | Titian..... | 15 | Portrait of a Knight of Malta |
| 10.10.0 | Sir J. Reynolds | 16 | A Lady's Portrait |
| 75.12.0 | Ditto | 17 | Infant St. John with a Lamb |
| <i>withdrown</i> | Sir A. Hume..... | 18 | A Landscape, View from Nature; and Figures |
| 29.8.0 | Sir J. Reynolds..... | 19 | Study of a Head of an aged Character; the Captive |
| 21.10.6 | Le Nain..... | 20 | A Musical Conversation, interior |
| 3.3.0 | F. Hals..... | 21 | Portrait of a Lady |
| 20.9.6 | Rembrandt..... | 22 | The Conversion of St. Paul |
| 245.14.0 | Sir J. Reynolds..... | 23 | Portrait of Sir J. Reynolds, with a Book <i>P. Remington</i> |
| 24.3.0 | Ditto | 24 | A Baccante with a Young Satyr at her Back |
| 11.0.6 | Ditto | 25 | Portrait of a Nobleman, with a distant View of the Escorial |
| 35.14.0 | Lotens | 26 | A grand Wood Scene opening to a Vale, Shepherds reposing in the center; to the right a Man with a Wooden Leg and other Figures passing over a Bridge |
| 13.2.6 | Sir J. Reynolds..... | 27 | A Female Portrait, an early performance, painted by Sir Joshua when at Rome |
| 22.11.6 | Ditto..... | 28 | The Bard, a large sketch |
| 13.2.6 | ————— | 29 | Maxentius swimming his Horse across the Tiber: study from the original by G. Romano, at Rome |
| 29.8.0 | Hudson..... | 30 | A pair of whole length Portraits of King Geo. II. and Queen Caroline |
| 11.11.0 | ————— | 31 | The Four Seasons, a Gallery Picture |
| BRONZES, &c. | | | |
| 4.14.6 | 32 | Three oval Bas Reliefs in bronze, the Fall of the Titans, the Story of the Children of Niobe, and a Bacchanalian subject | |
| 8.2.6 | 33 | Three small Figures. Antinous; Venus after Bathing; and one other | |
| 5.10.0 | 34 | Venus at the Bath, small bronze; and Model of a Monument in Ivory | |
| 12.12.0 | 35 | A Figure of the Apollo of the Belvedere, 19 inches high | |
| 5.5.0 | 36 | A fine Tazza of the scarce Raphael's Ware, painted with the Story of Dædalus and Icarus | |

(5)

PICTURES.

| | | | |
|--------|-----------------------|----|---|
| 6.6.0 | Sir J. Reynolds | 37 | Head of an Old Man <i>Mr. Gifford</i> |
| 4.11.0 | Ditto | 38 | Portrait of Mrs. Siddons, the Bust only, first Study for the large Picture of Mrs. Siddons as the Tragic Muse |
| 6.5.0 | Ditto | 39 | Head of a Satyr, and Bacchanalian Nymph, after <i>Rubens</i> |
| 4.12.0 | V. Dyck | 40 | Small whole length Portrait of a Nobleman, of the time of Charles I. copy by Sir J. Reynolds |
| 6.16.6 | M. Carré | 41 | Cattle in a Landscape |
| 5.5.0 | Snyders | 42 | A pair; Study of a Monkey on a Tree, and of a Spoonbill <i>Mr. Pennant</i> |
| 3.8.0 | Collett | 43 | A View in St. James's Park, before Buckingham House, with Portraits of Lady Coventry, Lady Greenwich, and other known Characters, in the year 1738: engraved |
| 3.13.6 | Sir J. Reynolds | 44 | Portrait of an Officer |
| 2.0.0 | Ditto | 45 | Ditto of the Hon. Mrs. Stanhope |
| 0.10.0 | Ditto | 46 | St. Peter, unfinished |
| 7.19.6 | Ditto | 47 | Portrait of a Gentleman, in an oval |
| 8.5.0 | Ditto | 48 | A Woody Landscape <i>one of the few performances of Sir Joshua Reynolds in this line</i> |
| 2.1.6 | Fr. Bolognese | 49 | A Landscape and Figures with Buildings and Water |
| 3.0.3 | S. Rosa | 50 | An Incantation, upright |
| 1.10.6 | Poussin | 51 | A Landscape with Mercury and Argus |
| 3.10.0 | Rembrandt | 52 | The Lion and disobedient Prophet |
| 2.11.0 | Borgognone | 53 | The March of an Army |
| 2.0.0 | Bassano | 54 | The Good Samaritan, <i>clear and richly coloured</i> |
| 4.4.0 | Castiglione | 55 | A Satyr and Bacchanalian Nymph in a Landscape; Utensils and Still Life in the Front-ground |

7.8.6

| | | | |
|------------|-----------------------|----|--|
| 11. 0. 6 | Guido | 56 | A Madona, after |
| 22. 1. 0 | ----- | 57 | Portrait of Raphael |
| 38. 17. 0 | Sir J. Reynolds | 58 | A Girl's Head, small |
| 57. 15. 0 | Ditto | 59 | Portrait of Mrs Rainsford, in a Hat and White Feather |
| 131. 5. 0 | Ditto | 60 | An elderly Man seated in a Chair, called " Resig- nation" — the idea from Goldsmith's Deserted Village |
| 201. 12. 0 | Ditto | 61 | Portrait of Lady Hamilton, the Countenance turned towards the Shoulder <i>Mr. Lambton</i> |
| 105. 0. 0 | Ditto | 62 | Portrait of Sir Joshua Reynolds in Spectacles |
| 157. 0. 0 | Ditto | 63 | A View from Richmond Hill, in the rich and bold manner of Rembrandt, the happiest of the produc- tions of Sir Joshua Reynolds in this line <i>Mr. Rogers</i> |
| 309. R. 0 | Ditto | 64 | A Girl seated on her Heels embracing a favorite Kitten; a charming fancy subject <i>L. Hornington</i> |
| 105. 0. 0 | Ditto | 65 | Portrait of the Hon. Mrs. Stanhope, in a pensive Atti- tude, rich Moon Light Scene, and Water in the Back-ground |
| 106. 1. 0 | Ditto | 66 | Portrait of a Female drawing; companion to the Girl with a Kitten <i>Mr. Rogers</i> |
| 304. 10. 0 | Ditto | 67 | Ditto of Mrs. Hartley as a Baccante with an Infant on her Shoulder <i>Col. Howard</i> |
| 267. 15. 0 | Ditto | 68 | Portrait of a young Girl with a Scarlet Muff; a rich Landscape back-ground <i>Mary. Lansdowne</i> |
| 252. 0. 0 | Ditto | 69 | The Gypsy Fortune Teller: the principal Figures are a thoughtless Girl who is amused by the Prediction of her future Advancement, and a more credulous Young Female friend supporting her. This ad- mired subject has been finely engraved by Sherwin. |
| 420. 0. 0 | Ditto | 70 | The Piping Shepherd Boy with his Dog, in the distance a clear illumined Landscape with a Flock of Sheep <i>Col. Howard</i> <i>Mr. Phillips</i> |

2,489. 11. 6

[7]

- 49.7.0 Sir J. Reynolds..... 71 Whole length Portrait of Mrs. Mathews, with a Spaniel
in a Landscape
- 74.11.0 Ditto..... 72 Portrait of Lady Ilchester sitting between her two
Children, size of life

3.18.0

End of the First Day's Sale.

119 " 8 " 6
536 " 16 " 0
387 " 8 " 6
2,489 " 11 " 6
123 " 18 " 0



3,757 " 2 " 6

Second Day's Sale,

SATURDAY, MAY the 19th, 1821,

AT ONE O'CLOCK PRECISELY.

PICTURES.

| | | | |
|-------------|-----------------------|----|--|
| 26 " 5 " — | Giorgione..... | 1 |  SMALL Head |
| 3 " 3 " — | Cuyp..... | 2 |  A young Shepherd |
| 18 " 18 " — | Watteau..... | 3 | A conversation Champetre—small sketch |
| 4 " 4 " — | Sir J. Reynolds | 4 | Cupid : an elegant copy |
| 11 " 0 " 6 | Sir J. Reynolds..... | 5 | A piping Satyr, after Jordaens |
| 31 " 0 " — | Ditto..... | 6 | Portrait of Sir Joshua Reynolds, when young |
| 7 " 7 " — | Mompert | 7 | A Landscape |
| 8 " — " — | Ditto | 8 | The companion |
| 14 " 14 " — | V. Dyck..... | 9 | A Portrait of Henrietta Maria |
| 11 " 0 " 6 | Caravaggio | 10 | Study of an old Head |
| 6 " 16 " 6 | Artois..... | 11 | A woody Landscape and figures |
| 4 " 4 " — | Le Sueur | 12 | A Legendary Subject ; a sketch |
| 15 " 4 " 6 | Carracci..... | 13 | A Landscape with fishermen |
| 2 " 12 " 6 | Viviano | 14 | Architecture and figures |
| 11 " 0 " 6 | G. Bassano..... | 15 | A Farm Yard and figures |
| 31 " 10 " — | Sir J. Reynolds | 16 | Portrait of a Lady with a Hat and Feather ; unfinished |
| 57 " 15 " — | Ditto | 17 | Portrait of Lady Spencer |
| 21 " 10 " 6 | Ditto | 18 | Portrait of the Earl of Shelburne, afterwards Marquis of Lansdown |

86 " 5 " 6

(9)

- " 15 " — Sir J. Reynolds. 19 The admired original Picture; Hope nursing Love;
engraved
 " 16 " — Bout and Bodwyns 20 A large Italian Landscape with Buildings, a Bridge
 and Figures near the Gate of a Town
 " 5 " — C. Schut 21 Venus and Adonis; and a Landscape with a Convent
 near a Waterfall, *V. Diest*, small
 " 17 " 6 Carpioni. 22 A pair, oval, Pan and Syrinx, and Ixion embracing a
 Cloud
 " 2 " — Sir J. Reynolds. 23 A bold Landscape and Figures, in the style of S. Rosa
 " 1 " 6 Raphael. 24 Study of a Female Head; after
 " 2 " — Parocel. 25 A Battle Piece with distant View of a fortified town,
spirited
 " 18 " 6 Ditto 26 The Day after a Battle; the companion
 " 15 " — Sir J. Reynolds 27 Study for King Lear, the bust only
 " 19 " 6 D. Feti 28 The Parable of the Sower
 " 18 " — Ditto 29 The Return of the Prodigal Son; companion to the
 former
 " 8 " — Old Franks 30 Neptune with Venus and Cupid in a Car, surrounded
 by Nereids and Tritons

BRONZES.

- " 12 " 6 31 A recumbent Figure of a sleeping Satyr, on a black and gilt carved pedestal
 " 2 " 6 32 A bronze group of Hercules and Antæus, 25 inches high
 " — 6 33 The Rape of Proserpine; the companion
 " 16 " — 34 A fine Equestrian Figure of Marcus Aurelius on a pedestal of statuary
 " 15 " — 35 A noble group of Nessus and Deianira, about 2 ft. 7 inches high

PICTURES.

- " 11 " — Sir J. Reynolds. 36 Head of an old Man
 " 11 " — Ditto. 37 A young Shepherdess, with Lambs *Col. Howard*

| | | |
|----------------------------------|----|---|
| 1 " 0 " — | 38 | Portrait of his late Majesty Geo. III. robed—the bust only |
| 1 " 0 " — Sir J. Reynolds..... | 39 | A small study for the grand Equestrian Portrait of Lord Ligonier |
| 6 " 16 " — Ditto | 40 | A sketch from the celebrated School of Athens of Raphael, 27 inches by 5 ft. 6 inches |
| 7 " 17 " 6 P. de Laer | 41 | Two Italian Couriers setting off at speed from an Italian Post House |
| 8 " 8 " — Watteau | 42 | A Scene from Moliere's Comedie Ballet of M. de Pourceaugnac |
| 32 " 0 " 6 Sir J. Reynolds..... | 43 | St. John within an oval, 29 by 24 inches |
| 32 " 1 " — Ditto | 44 | An early Portrait of Sir J. Reynolds sitting, with a paper in his hand |
| 52 " 5 " — Ditto | 45 | Contemplation:—a Female in white drapery in a pensive attitude, painted with fine Rembrandt like effect: a bold distant landscape |
| 19 " 14 " — Ditto | 46 | A whole length Portrait of the Earl of Dunmore in a highland dress |
| 44 " 2 " — Ditto | 47 | A Girl's Head with a string of pearls interwoven in her hair <i>Lord De Dunstanville</i> |
| 11 " 0 " 6 Ditto | 48 | Portrait of a General Officer |
| 21 " 0 " 6 Ditto | 49 | Ditto of Miss Basil |
| 32 " 1 " — Ditto | 50 | Ditto of a General Officer |
| 5 " 5 " — F. Lauri | 51 | A pair of small Designs of Mythological Subjects for Door Pieces in body colours, <i>after</i> : glazed |
| 54 " 12 " — A. V. de Velde | 52 | A small high finished Landscape, with a group of Cattle reposing |
| 17 " 5 " 6 Wynants | 53 | A small upright Landscape with Pigs |
| 73 " 12 " — J. Steen | 54 | Cleopatra dissolving the Pearl—an uncommon effort of the master—of cabinet size; very highly finished |

(11)

- 16 " 16 — C. Marratti..... 55 Time's Boat—Time at the Helm—The four Seasons rowing and a Cavalier asleep on the bow—in the distance Death is seen raising a grave stone. It is painted on copper, and served originally for the dial plate of a clock—from *Bishop Newton's collection*
- 18 " 2 " 6 Mola 56 A Magdalen and Angels in an upright Landscape
- 18 " 0 — D. TENIERS 57 The ENCHANTRESS entering the Infernal Regions, and clearing her way amidst various spirits, grotesquely designed—a celebrated picture; from the collection of Dr. Chauncey *Mr. Darby*
- 19 " 5 — Guido 58 A Sleeping Cupid in a Landscape,—a sweet and very pure silvery gem
- 25 " 15 — CORREGIO 59 THE MARRIAGE OF ST. CATHARINE—for a full account of this beautiful cabinet Picture, see the end of this catalogue *Duke of Northumberland*

The following are the original Designs for the compartments of the Window of New College Oxford, which were copied in stained Glass, by Jarvis.

- 30 " 10 — 60 Portraits of Sir Joshua Reynolds and Jarvis, as Shepherds at the Nativity,—about 7 ft. high by 2 ft. 9 inches wide — *Carl Fitzwilliam*
- 20 " — — 61 A Peasant Girl and Children with a Torch; the companion *Mr. Zachary*
- 30 " — — 62 A Shepherd Boy and Dog, with a ruined column in the front ground:—about the same dimensions — *Carl Fitzwilliam*
- 18 " 15 — 63 Young St. John and the Lamb; ditto
- 15 " — — 64 Charity ditto — *Lord Northampton*
- 20 " — — 65 Faith ditto — " — do " —
- 12 " 10 — 66 Hope ditto — " — do " —
- 30 " — — 67 Temperance ditto — " — do " —
- 15 " — — 68 Justice ditto — " — do " —
- 35 " — — 69 Fortitude ditto — " — do " —
- 17 " 10 — 70 Prudence ditto — " — do " —

- 52 " 10 " ————— 71 An Angel contemplating the Mystery of the Cross, being the top of the window—N.B. this last is a copy from the original of Sir Joshua Reynolds
- 35 " 0 " — Sir Joshua Reynolds.... 72 Dido on the Funeral Pile; a group of three figures composed with the greatest elegance, the affliction of the Sister mourning over the Queen is in particular very nobly and pathetically expressed: engraved—about 4 ft. 8 high by 7 ft 10 long *His Majesty*
- 20 " 15 " — Ditto 73 Portrait of Admiral Lord Rodney, in naval uniform, his Right Arm supported upon an Anchor,—*Painted with admirable effect Mr. Fish*
- 35 " 10 " — Ditto 74 A Nymph and Cupid, the admired fancy Subject usually termed the Spake in the Grass, with a rich Landscape Back Ground:—about 4 ft. by 3 ft. 3 engraved *Mr. Sloan*
- 24 " 0 " — Ditto 75 Whole length Portrait of the late Duchess of Marlborough, with a Landscape Back Grond—*this very capital Portrait is very richly and brilliantly coloured*
- 58 " 0 " — 76 A fine original bust of Sir Joshua Reynolds, in Statuary, and wooden terminal pedestal to ditto *Mr. Watson Taylor*
- 10 " 10 " — 77 A fine plaister bust of Dr. Johnson; and ditto pedestal *Mr. Boswell.*
- 1 " 1 " — 78 A Bust in Plaister, of M. Angelo

117 " 6 " 0

285 " 5 " 6
856 " 6 " 6
600 " 1 " 0
7,742 " 3 " 6
1,617 " 6 " 0

11,152 " 2 " 6
3,757 " 2 " 6

14,909 " 5 " 0

APPENDIX.

EXTRACT FROM THE CATALOGUE OF RALPH'S EXHIBITION OF PICTURES.

THE MARRIAGE OF ST. CATHARINE; BY CORREGGIO.

Written on the Back of the Board on which is painted the Marriage of Saint Catharine.

J. M. E.

Post varios casus, vitæ et discrimina, tandem

Regreditur nostras sacra tabella manus.

Quas referam, Catharina, tibi, quas, Dia beatrix,

Quas referam grates, die Puella, tibi ?

Vestro ego si nunquam cariturus munere, vos o

(Res licet exigua est) cor retinete meum.

Receptum Die 10^{mo} Julii, 1626. D. G.

TRANSLATION.

J. M. E.

The sacred tablet, various hazards past,

Comes, heaven-directed, to my hands at last!

All-gracious beings, that here pictured stand;

The wonders of divine Correggio's hand;

'Till with this gift and life at once I part,

Accept the offering of a grateful heart.

Received the 10th Day of July, 1626. God be thanked.

Questo quadretto d'Antonio da Correggio non possa mai per alcuna causa uscir di mia casa; et doppo me, andrà al mio piu propinquo d' età maggiore, et doppo quello, similme^{te} ad altro il piu prossimo—*et sic deinceps*. Io Lelio d' Ippolito Guidiccioni mea manu.—In Roma 11 di Luglio.

Vota mea Domino reddam.

T R A N S L A T I O N.

This little picture of Antonio da Correggio, shall never, on any account, go out of my family. After me, it shall go to the eldest of my next of kin, and afterwards, in like manner to the next in succession, and so on, for ever.—I, Lelio, the son of Ippolito Guidiccioni, write this with my own hand, *July 11, 1620.*

I will give thanks to thee, O Lord.

After the foregoing, the following words are added by Sir J. Reynolds, on the back of the picture:

“ I so far subscribe to the above resolution of Sigr. Guidiccioni, that no money shall ever tempt me to part with this picture. J. Reynolds, *April 17, 1780.*”

The print engraved after this picture by Mercati, and dedicated to Lelio Guidiccioni, bears the same date as the inscription behind the picture, by Lelio himself, viz. 1620, sixty-six years after Correggio's death. Of the progress of the picture from that time to the present, it is known only, that it was bought by Sir Joshua Reynolds, at the sale of the cabinet of Dr. Newton, Bishop of Bristol, who bought it of Dr. Bragg, and who it is said, went to Rome on purpose to buy it at the sale of Cardinal Ottoboni. But, from Correggio to Lelio Guidiccioni, it may be traced with some degree of probability. Sandrart says “ The Marriage of St. Catharine, where the Infant Jesus is represented sitting on the Virgin's lap, and espousing St. Catharine with a ring, Correggio painted at Parma, and gave it to a woman called Catharine, out of gratitude for her curing him of a dangerous illness. That a certain Countess, whose name is not mentioned, carried this picture to Rome, to compare it with the works of other great masters, as of Raphael, Lucas of Leyden, Andrea del Sarto, and others, and that it excelled them all; so that Cardinal Scipio Borghese gave a great sum for it. Sandrart saw it himself at Rome in 1634, when 6000 crowns were refused for it.” No such picture we are sure is at present in the cabinet of the Prince Borghese, and we know likewise that this collection continues in the same state as when it was first made, except the addition of a few pictures, added to the

collection by the present Prince. It is fortunate that Lelio Guidiccioni is a distinguished literary character, whose life is written by Janus, in his *Pinacotheca Imaginum Illustrium Virorum*; we are told that he was a dignitary in the church, eminent both as a Latin and Italian poet, and an enthusiastic lover of painting. That he was educated in the family of the Cardinal Borghese, and remained intimately connected with him during his whole life, and was the person chiefly consulted in forming his superb collection of pictures. For the various services which he did the Cardinal as a connoisseur; from his being of too high rank to receive any pecuniary reward, it may be supposed that the Cardinal made him a present of this picture, to which Lelio has expressed such enthusiastic devotion.

The word *regreditur* in the latin verses, probably alludes to its having passed through his hands to the Cardinal's, and now returned to him again, and not as it was at first supposed, from its having been lost and recovered.

Lelio had himself a great collection of pictures. In his will he bequeathed a picture of Raphael's, to ornament the monument of Urban the VIIIth, as he bequeathed this picture of Correggio to his own family, to remain in it for ever. The picture at Capo di Monte, which is in all points exactly the same as this, cannot be that picture mentioned by Sandrart; the former was removed from Parma to Naples with the rest of the collection to which it belonged, whereas the *original*, according to Sandrart, was carried to Rome, and purchased by Cardinal Borghese.

The word *receptum* in the inscription, clearly implies, that it was given, and not purchased. Sandrart having been witness himself in 1634, of 6000 crowns being refused for it, implies that it was no longer in the hands of the Prince Borghese; it was at this time, as appears by the dates, in the hands of Lelio Guidiccioni, and had been so for 14 years.

FINIS.

